Lorenzo Lotto, Portrait of a Goldsmith in Three Positions, c. 1530, Kunsthistorisches Museum, Vienna.

**Building a Collection**

November 16, 1997 through April 19, 1998  
East Building, ground level

Building a Collection explores the many reasons why acquisitions are made, especially the variety of ways the new works relate to those already in the collection. The exhibition begins with one-on-one comparisons to illustrate these themes and then expands to issues concerning particular artists and general schools of art.

A major highlight of the show is Rembrandt's original etched copperplate used to produce one of the artist's outstanding late etchings, Abraham Entertaining the Angels (1656).

Major drawings are included by George Bellows, Edgar Degas, Claude Monet, Giovanni Battista Piazzetta, and Giovanni Battista Piranesi; rare artists' proofs of prints by Félix-Hilaire Buhot, Pablo Picasso, and Giovanni Battista Tiepolo; an outstanding series of German drawings and watercolors from the mannerist, baroque, and romantic periods; vintage photographs by André Kertész and William Henry Fox Talbot; and stunning watercolors by Charles Demuth, Edward Hopper, and Charles Sheeler. An illustrated catalogue accompanies the exhibition.

**Lorenzo Lotto: Rediscovered Master of the Renaissance**

November 2, 1997 through March 1, 1998  
West Building, main floor galleries

Since Bernard Berenson's pioneering book on Lorenzo Lotto (c. 1480–1556) first appeared in 1891, the delightful idiosyncratic qualities of the Venetian Renaissance master's work have had special appeal for twentieth-century sensibilities. This is the first exhibition devoted to Lotto's work to be held in the United States, and it presents fifty works, including portraits, allegories, and religious paintings—many of which have been lent by churches and museums in the picturesque locations in Italy where Lotto originally worked.

Lotto's portraits in the exhibition are probing and psychological in character, and include an image of the antiquities collector Andrea Odoni (1527), lent by Her Majesty Queen Elizabeth II; the striking Portrait of a Lady as Lucretia (c. 1533) from London's National Gallery; and the melancholic Portrait of a Young Man (c. 1530) from the Galerie dell'Accademia, Venice. These paintings are complemented by a pair of extraordinary marriage portraits from the Prado Museum, Madrid, and from The State Hermitage Museum, St. Petersburg.

Highlights of the exhibition include several works from the National Gallery's permanent collection, including Allegory of Virtue and Vice (1505) and Allegory of Charity (c. 1506). The depth of Lotto's religious beliefs is revealed in the intense and dramatic Christ Carrying the Cross (1526) from the Louvre and the Annunciation (c. 1534–1535) from the Pinacoteca Civic in the town of Recanati.

Accompanying the exhibition is a fully illustrated catalogue—see Gallery Shops.

The exhibition is organized by the National Gallery of Art, in association with the Accademia Carrara di Belle Arti, Bergamo. United Airlines is the official carrier for this exhibition. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
Augustus Saint-Gaudens Memorial (1907), cast 1908, on appears at the National Gallery of Art, 1997. U.S. Department of Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire

CONTINUING EXHIBITION

Augustus Saint-Gaudens Memorial to Robert Gould Shaw and the Massachusetts Fifty-fourth Regiment

Through December 14, 1997
East Building, main floor, gallery 86

One of the greatest works of nineteenth-century American sculpture has come to the Gallery on a ten-year-renewable loan from the National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire. Created by Augustus Saint-Gaudens (1848-1907), the relief depicts Colonel Shaw and his five African-American infantry unit from the North in fight for the Union during the Civil War. The bronze version of the Shaw Memorial has been on view on Boyden Common since 1897. The artist exhibited this plaster version in 1908, which was on display since 1909 in an indoor pavilion at the Saint-Gaudens National Historic Site. This plaster sculpture, which measures nearly fifteen feet high, eight feet wide, and three feet deep, is shown with rare early plaster sketches for the memorial. The exhibition will remain on view until December 14, when the East Building’s American galleries will close for daylight replacement. The sculptures will return to public view in the fall of 1998.

An illustrated brochure is distributed in the exhibition free of charge, and a comprehensive, fully illustrated book on the history of the memorial is available in the Gallery Shop—details can be found on the Information page. The exhibition is organized by the National Gallery of Art, Washington, Cornelius Van S. Greenough, Senior Art Historian.

CONTINUING EXHIBITION

Thomas Moran

Through January 10, 1998
East Building, mezzanine northwest

The first retrospective of works by the preeminent American landscape artist Thomas Moran (1837-1926) includes nearly one hundred works that were completed on the first government-sponsored survey expedition to Yellowstone in 1871—soon to be the National Park Service as part of the 100th anniversary celebration of the creation of Yellowstone National Park.

These images were instrumental in persuading Congress to create the first national park in the United States. Moran rose to national prominence when his first great painting of the American West, Grand Canyon of the Yellowstone (1872), was purchased by Congress to hang in the U.S. Capitol. Two years later Congress bought Moran’s Three Tetons (1872-1874), and in 1875, Moran completed his third major western landscape, Mosesons of the Holy Cross. Intended to form a precursor to his great work, Moran was reworked by later artists, such as Stieglitz; his only portrait of his wife Jetta (1925); a selection of his religious woodcuts, such as Abraham Entering the Holy Land; his only portrait of his wife Jetta (1925); a selection of his religious woodcuts, such as Abraham Entering the Holy Land; and all other known plates were reprinted and worn down. How­ever, this copperplate is survive­d and unworked, and it is preserved condition after being hidden for more than three hundred years on the back of an oil painting at­tributed to Gysels (circa 1630-1705). A beautiful impression of Abraham Entering the Holy Land in the Gallery’s permanent collection, and it is on display along with the copperplate in the current exhibition Building a Collection.

The copperplate for Abraham Entering the Holy Land was thought to be housed following Moran’s death. However, it is believed that Gysels somehow acquired it and used the plate to paint a pleasant and pristine river landscape on the smooth ivory side. The painting was subse­quently sold in England by York­shire antique shop in 1916 to a British collector, who in turn sold it last spring at Christie’s in London. Experts surmise that Morans may have been stored to the plate in steel when he was bank­rupt, or it may have been sold as part of his effects after his death.

FORTHCOMING EXHIBITION

M. C. Escher: A Centennial Tribute

Through April 26, 1998
East Building, mezzanine northwest

The National Gallery of Art is celebrating the centennial of the birth of Dutch artist Maurits Cornelis Escher (1898-1972), with an exhibition drawn entirely from the Gallery’s collection of more than 400 works by the artist. A gifted draftsman, Escher is best known for his compositions of complex interlocking shapes that resemble jigsaw puzzles and architectural designs that are physically impossible to constitute. The selections of some of Escher’s works include drawings, woodcuts, lithographs, and mezzotints, as well as illustrated books and related technical materials. The exhibition, which opens the artist’s career is divided into four sections: “Self Portraits,” “The World Observed,” “Infinite Variations,” and “Mental Maps.” Among the works on view are Escher’s first known prints, Escher’s Father, G. A. Escher (1905), a line-cut color por­trait painted in vivid purple; his last work, Skaters (1964), a tri-color woodcut; his only portrait of his wife Jena (1916); a selection of his Indian scenes; a group of his early religious woodcuts, such as Simeon (1951); and the visual experi­ments that brought Escher interna­tional acclaim in the 1960s and 1970s, such as the Lithography Print Pre­ciation Series (1955) and the color wood­cut Targets (1956).

Rembrandt Copperplate

The Gallery has acquired Rem­brandt’s original color copperplate, used by the artist for his out­standing late etching Abraham Entering the Holy Land (1656). The artist’s works of art are not on view, and this is the first time they have been exhibited in a fully illustrated exhibition cata­logue is available see the National Gallery of Art, Washington. The Shaw Memorial Project is made possible by the generous sup­port of the Saint-Gaudens National Historic Site. This plaster sculpture, which measures nearly fifteen feet high, eight feet wide, and three feet deep, is shown with rare early plaster sketches for the memorial. The exhibition will return to public view in the fall of 1998.

An illustrated brochure is distributed in the exhibition free of charge, and a comprehensive, fully illustrated book on the history of the memorial is available in the Gallery Shop—details can be found on the Information page. The exhibition is organized by the National Gallery of Art, Washington, Cornelius Van S. Greenough, Senior Art Historian.

REMBRANDT COPPERPLATE

Through April 26, 1998
East Building, mezzanine northwest

The National Gallery of Art is cele­brating the centennial of the birth of Dutch artist Maurits Cornelis Escher (1898-1972), with an exhibition drawn entirely from the Gallery’s collection of more than 400 works by the artist. A gifted draftsman, Escher is best known for his compositions of complex inter­locking shapes that resemble jigsaw puzzles and architectural designs that are physically impossible to constitute. The selections of some of Escher’s works include drawings, woodcuts, lithographs, and mezzotints, as well as illustrated books and related technical materials. The exhibition, which opens the artist’s career is divided into four sections: “Self Portraits,” “The World Observed,” “Infinite Variations,” and “Mental Maps.” Among the works on view are Escher’s first known prints, Escher’s Father, G. A. Escher (1905), a line-cut color por­trait painted in vivid purple; his last work, Skaters (1964), a tri-color woodcut; his only portrait of his wife Jena (1916); a selection of his Indian scenes; a group of his early religious woodcuts, such as Simeon (1951); and the visual experi­ments that brought Escher interna­tional acclaim in the 1960s and 1970s, such as the Lithography Print Pre­ciation Series (1955) and the color wood­cut Targets (1956).

Rembrandt Copperplate

The Gallery has acquired Rem­brandt’s original color copperplate, used by the artist for his out­standing late etching Abraham Entering the Holy Land (1656). The artist’s works of art are not on view, and this is the first time they have been exhibited in a fully illustrated exhibition cata­logue is available see the National Gallery of Art, Washington. The Shaw Memorial Project is made possible by the generous sup­port of the Saint-Gaudens National Historic Site. This plaster sculpture, which measures nearly fifteen feet high, eight feet wide, and three feet deep, is shown with rare early plaster sketches for the memorial. The exhibition will return to public view in the fall of 1998.

An illustrated brochure is distributed in the exhibition free of charge, and a comprehensive, fully illustrated book on the history of the memorial is available in the Gallery Shop—details can be found on the Information page. The exhibition is organized by the National Gallery of Art, Washington, Cornelius Van S. Greenough, Senior Art Historian.

Web site

A home page for the dozens collec­tions of art in the world, informa­tion about the National Gallery’s comprehensives collection of more than 100,000 works may be found at the Gallery’s Web site at http://www.nga.gov. The site includes historical highlights, a features section, information on special exhibitions and programs, and an array of news, including new virtual tours.
**Edward Hopper, Nighthawks, 1942. National Gallery of Art, Washington, D.C. Gift of Mr. and Mrs. David M. Levy. In building or in collection.**

**Family Programs**

- **Saturday, November 12:** Building to the Beat: Family Programs (30 minutes) in the East Building Auditorium. All ages welcome.

**Staff Programs**

- **Tuesday, November 15:** Family Programs: Seven Stories (50 minutes). J. D. McDonald, assistant keeper of British art, Tate Modern, London.

**Lectures**

**Sunday, November 13:** Recent Acquisitions: Early British Art (9:00-10:00 a.m.) in the East Building Auditorium. All ages welcome.

**Symposia**

- **Saturday, November 5:** Echoes of the Past: The Pilgrimage to Santiago and the End of the World. Jacqueline du Bief, professor of Islamic art, University of Paris. In the East Building Auditorium (10:00-11:30 a.m.).

**Touring the Collection**

**Sunday, November 13:** A tour of the Leonardo exhibition led by Gilbert van der Kooij. All ages welcome.

**Lectures**

**Sunday, November 13:** Thomas Moran: The Pilgrimage to Santiago and the End of the World. Jacqueline du Bief, professor of Islamic art, University of Paris. In the East Building Auditorium (10:00-11:30 a.m.).

**Symposia**

**Saturday, November 5:** Echoes of the Past: The Pilgrimage to Santiago and the End of the World. Jacqueline du Bief, professor of Islamic art, University of Paris. In the East Building Auditorium (10:00-11:30 a.m.).

**Touring the Collection**

**Sunday, November 13:** A tour of the Leonardo exhibition led by Gilbert van der Kooij. All ages welcome.
Concert Series

Concerts take place at 7:00 on Sun-
days through June 28, 1998, and are open to the public, free of charge. Concerts are free of charge. 

The West Building Concerts

Thursdays, 7:00
Sundays, 6:30 and 8:00

The East Building Concerts

Mondays, 7:00 and 9:00
Tuesdays and Saturdays, 7:00 and 9:00

Wednesday evenings through June 28, 1998. Concerts take place at 7:00 on Sundays and are open to the public, free of charge. Concerts are open to the public. Free of charge. The West Building remains open for those arriving between 6:00 and 7:00, and the Garden Cafe is open until 6:30. Recorded information is available at (202) 842-8605.

November 2
National Gallery Orchestra, George Manos, conductor
Handel: Water-Music
SONATA IMPORTA HOUSE OF MUSIQUE

November 4
National Gallery Orchestra, George Manos, conductor
Haydn: Symphony No. 21 in C minor, Hob. I: 21

November 5
National Gallery Orchestra, George Manos, conductor
Schubert: Symphony No. 8 in B minor, D 759

November 6
National Gallery Orchestra, George Manos, conductor
Bruckner: Symphony No. 8 in C minor, WAB 108

November 7
National Gallery Orchestra, George Manos, conductor
Beethoven: Symphony No. 1 in C major, Op. 21

November 8
National Gallery Orchestra, George Manos, conductor
Dante’s Inferno

November 9
National Gallery Orchestra, George Manos, conductor
Mozart: Symphonies Nos. 29 and 30

November 11
National Gallery Orchestra, George Manos, conductor
Brahms: Symphony No. 2 in D major, Op. 73

November 12
National Gallery Orchestra, George Manos, conductor
Stravinsky: Symphony in C major, Op. 14

November 14
National Gallery Orchestra, George Manos, conductor
Brahms: Symphony No. 3 in F major, Op. 90

November 15
National Gallery Orchestra, George Manos, conductor
Dvorak: Symphony No. 8 in G major, Op. 88

November 16
National Gallery Orchestra, George Manos, conductor
Dvorak: Symphony No. 9 in E minor, Op. 95 ‘From the New World’

November 17
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 40 in G minor, K 550

November 19
National Gallery Orchestra, George Manos, conductor
Beethoven: Symphony No. 7 in A major, Op. 92

November 20
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 32 in G major, K 394

November 21
National Gallery Orchestra, George Manos, conductor
Haydn: Symphony No. 103 in E flat major, Hob. I: 103 ‘Drumroll’

November 22
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 23 in A major, K 183

November 23
National Gallery Orchestra, George Manos, conductor
Brahms: Symphony No. 4 in E major, Op. 98

November 24
National Gallery Orchestra, George Manos, conductor
Brahms: Symphony No. 5 in B flat major, Op. 80

November 25
National Gallery Orchestra, George Manos, conductor
Shostakovich: Symphony No. 10 in E minor, Op. 93

November 26
National Gallery Orchestra, George Manos, conductor
Alices adventures in Wonderland: A Paraphrase of the Romance of the Rose

November 27
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 34 in C major, K 338

November 28
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 38 in E flat major, K 523

November 29
National Gallery Orchestra, George Manos, conductor
Bruckner: Symphony No. 7 in E major, WAB 107

November 30
National Gallery Orchestra, George Manos, conductor
Haydn: Symphony No. 100 in G major, Hob. I: 100 ‘Military’

December 1
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 40 in G minor, K 550

December 2
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 41 in C major, K 551 ‘Jupiter’

December 3
National Gallery Orchestra, George Manos, conductor
Haydn: Symphony No. 108 in G major, Hob. I: 108 ‘London’

December 4
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 35 in D major, K 425 ‘Haffner’

December 5
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 42 in D major, K 589 ‘Juno’

December 6
National Gallery Orchestra, George Manos, conductor
Mozart: Symphony No. 37 in D major, K 504

December 7
National Gallery Orchestra, George Manos, conductor
Mendelssohn: Symphony No. 4 in A major, Op. 90 ‘Italian’

December 8
National Gallery Orchestra, George Manos, conductor
Mendelssohn: Symphony No. 5 in A minor, Op. 101 'Reformation'

December 9
National Gallery Orchestra, George Manos, conductor
Mendelssohn: Symphony No. 6 in F major, Op. 44

December 10
National Gallery Orchestra, George Manos, conductor
Mendelssohn: Symphony No. 7 in A major, Op. 92

December 11
National Gallery Orchestra, George Manos, conductor
Mendelssohn: Symphony No. 8 in E major, Op. 90

December 12
National Gallery Orchestra, George Manos, conductor
Mendelssohn: Symphony No. 9 in E minor, Op. 107 ‘Choral’

December 13
National Gallery Orchestra, George Manos, conductor
Mendelssohn: Symphony No. 10 in B flat major, Op. 115

December 14
National Gallery Orchestra, George Manos, conductor
Mendelssohn: Symphony No. 11 in G minor, Op. 120

December 15
National Gallery Orchestra, George Manos, conductor
Beethoven: Symphony No. 9 in C major, Op. 125

December 16
National Gallery Orchestra, George Manos, conductor
Beethoven: Symphony No. 10 in E major, Op. 116

December 17
National Gallery Orchestra, George Manos, conductor
Beethoven: Symphony No. 11 in G minor, Op. 120

December 18
National Gallery Orchestra, George Manos, conductor
Beethoven: Symphony No. 12 in B flat major, Op. 121

December 19
National Gallery Orchestra, George Manos, conductor
Beethoven: Symphony No. 13 in B minor, Op. 130

December 20
National Gallery Orchestra, George Manos, conductor
Beethoven: Symphony No. 14 in C sharp minor, Op. 135
ON THE COVER:
Augustus Saint-Gaudens, Shaw Memorial (detail), 1900, as it appears at the National Gallery of Art, 1997, U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire